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a fifth beat on which this 6-3 is introduced. Our "beat for nothing" friend alters the position of the chord by placing it on the fourth beat. The consequence is that no one knows exactly what is going to be done, hence an uncomfortable feeling all round. Space forbids the writer quoting a score of similar passages where the same feeling of uncertainty is created. No doubt we shall be met by the remark that these points ought to be thoroughly cleared up at rehearsal. Quite so. But some of our high and mighty singers, even if they condescend to attend rehearsal at all, do not think it necessary to waste their voice by singing as they do at performance, and instances are of frequent occurrence when, after a certain reading has been determined upon, a singer, feeling himself or herself in particularly good or bad voice, gives a rendering of a passage so different at performance to that settled at rehearsal as to necessitate quite a change of accompaniment. Then, if mishaps occur, is the singer blamed? We trow not. And what can be said in defence of the conductor who commences an oratorio on the "beat for nothing" principle, and, without a word of explanation, suddenly falls into the "down beat" method (or *vice versa*), to the confusion of himself and everybody else? This is of constant occurrence.

With reference to these appoggiaturas and grace-notes mentioned above, one often feels inclined to ask, Are they necessary, and did Handel really intend them to be introduced? As this query borders on the historical side of the question, we will leave it for others to answer. But might we not ask, Had not the vanity of singers something to do with their introduction?—vanity, which generally shows itself in attempting to "beat the record" for high notes, a species of "vaulting ambition" which often "o'erleaps itself." Are they of good effect? Lastly, do they not contribute in a superlative degree to bad and indifferent performances?

Going carefully through the work, one is struck by the fact that if conductors would have the hardihood to insist upon singers giving up the use of these appoggiaturas and then beat the bar as indicated in the score, all doubt would be removed. This beneficial innovation would be felt so much by everybody that an audience would say of the orchestra, "Upon them hath the light shined," instead of comparing us, as at present, to "The people that walked in darkness." If old traditions must be adhered to, and this remedy be thought undesirable or impracticable, cannot some definite arrangement be arrived at about the beating of recitatives, which would shut the door in the face of the musical scoffer who now likens their performance to a game of "Blind man's buff" or "Hide and seek."?

Perhaps this journal is not the one in which to discuss too minutely in what manner singers contribute to make indifferent performances of such works as the one in question. But to quote one instance perhaps may not be out of place. Probably very few musicians are unacquainted with the lamentable breakdowns which frequently occur in "Since by man" when sung unaccompanied. Even the babes and sucklings understand the significant glances which are exchanged among the "bandsmen" when this is about to commence, glances which say as plainly as words, "Now for it." The worst break-down the writer has so far heard this season occurred a few weeks ago—not ten miles from Charing Cross—with a quartet of well-known and, presumably, highly paid singers. The contralto was the first to go wrong by starting off with C sharp, making the chord major instead of minor. The bass followed suit in the next chord by singing F sharp, and taking his "bearings" from this note sang D sharp in the next chord. And all this in the three commonest chords of A minor! Then followed a sort of "free fight," each of the four trying to sing the other three down. This was rather amusing to the "bandsmen," who had listened to an unusually long speech at rehearsal, in which the beauties of the "Messiah" were dwelt upon, and the usually indifferent performances complained of.

In arriving at an understanding as to why a conductor thinks a performance bad or unsatisfactory, one must always take into consideration his usual musical surroundings and his antecedent experience. One man's meat is another man's poison here as elsewhere; and what one pronounces to be "most tolerable" another will insist is "not to be endured." But there is no excuse for a London conductor being one-sided. He has chances, if he choose to avail himself of them, of hearing everything, and of rubbing shoulders with everybody in the musical world. If he make a complaint, therefore, it is only fair to assume that it is not merely for the sake of having a growl. This applies also, in a lesser degree, to conductors in the larger country towns. The complaints made by town conductors generally have been that the work is not approached seriously. An answer has already been given to this. Still, it is contrary to human nature for a man to exert as much strength to lift a pound weight as he would in attempting to lift a hundredweight. Wagner's "Parsifal" and Handel's "Messiah" require very different degrees of attention from everybody.

Perhaps it would be ungenerous to say much about the conductors in the smaller country towns, gentlemen who are, in the great majority of cases, organists of the parish churches. Generally they are so engrossed with listening to the (to them) new effects produced by oboes, bassoons, and horns, that they sometimes forget to beat time at all, or, if they do not go quite so far as that, will perhaps fit in a bar of 4-8 in 6-8 time. No doubt an excuse for their dissatisfaction occurs in the fact that, having being used to the effects of the oboe, bassoon, and trumpet stops in the organs on which they generally accompany selections from the "Messiah" given at the various festivals in their churches, when they are placed in front of a *real live* oboe, bassoon, and trumpet in the Town Hall, the effect is so different from what they expect that they, not unnaturally, think something is not quite as it should be. Should the oboe stop on their organ happen to be very delicately "voiced," and, moreover, placed, as usual, in a swell box, they tell the oboeist to *keep it down*, and continue to make the same remark until the poor player (who probably is not in the know) is so worried that he produces somewhat the same sort of tone as that produced by the stop on the gentleman's organ at the church opposite. Unless he can do that he is voted unsatisfactory. This is no fiction; the writer, an organist himself, knows it to have happened over and over again. These gentlemen generally require a very great preponderance of bass, being accustomed to bourdons and open diapasons on the pedal organ which are, as a rule, very much too loud. In many cases a bourdon is the only pedal stop they have, and this has to do duty not only as a bass for the softest combinations, but has to be made of such a calibre as to balance the full great and swell organs coupled together. Naturally, if a really good, delicate double-bass player is engaged at their concert he is voted unsatisfactory, and when the next concert comes round, a more robust player is sought for, who carries a plentiful supply of resin with him, and knows how to use it. An almost amusing instance of this preponderance of bass occurred at a performance a few years ago at which the writer unfortunately assisted. On this memorable occasion the band consisted of two first violins, two seconds, two violas, two cellos, and *four very robust double basses*! The wind parts, to the best of his remembrance, were filled in by a small harmonium or American organ. Certainly no wind orchestral players were engaged. The effect was simply appalling, yet the organist seemed to be well satisfied; but there were some present who inwardly cursed the builder of this gentleman's "Open Diapason 16 ft." for perverting his good taste.

A few other types of conductors, with their leading characteristics, will be easily recognised. The "lady-like" conductor need not detain us more than a moment. Being almost afraid to hear the sound of his own voice, his efforts are chiefly directed to prevent anything being heard, and should the band dare to give vent to a good honest forte, when so marked, this inevitably draws from him the remark, "Thank you, gentlemen, that is very nice, but if you *could* make that phrase just a *leetle* more piano, thank you."

At the other pole we have the energetic conductor, generally the same person who very audibly counts "6, 7, 8" after the sopranos have finished their lead at the opening of "And

he shall purify," always adding "Don't hurry, please," in a most unpleasant voice. He is a human "skid," and no one thinks him anything but a tolerably harmless person who does not require any particular attention so long as he follows his band closely, which, to give him credit, he generally does.

Next comes the hair-splitting conductor. Some of this type are absolutely exasperating. Crack-specimens of this class will go so far as to require absolute uniformity in the bowing of a whole oratorio from the strings, and think the performance unsatisfactory if they do not get it. They are, we think, closely related to the colonel of a certain regiment, who, on parade, called the bandmaster to him and insisted on a uniform movement of the slides of all the trombones. Probably, they are unaware that among violin players some have greater power of attack with the up than with the down bow, and *vice versa*. That being so, what can it matter whether the allegro in the overture to the "Messiah" is commenced with the up or with the down bow, so long as the chief point is attained, viz., decision in the lead?

A great many people think, perhaps truly, that the most neglected branch of musical education at the present time is the art of conducting. Neither of our large colleges and schools of music think the matter of sufficient importance to warrant a "conductor's class" being formed, wherein students of composition may be instructed in the proper method of correctly beating time, so as to make themselves "understanded of the people," whom it will, perhaps, be their future duty to direct. Excellence in conducting does not come, like Dogberry's reading and writing, by nature. To become a really fine conductor, a combination of talents must be present, and these must be balanced by a large fund of acquired information and experience. Harmony, counterpoint, form, and a thorough knowledge of the capabilities of every instrument in the orchestra, must be open books to the aspirant. Nor is this all. To be thoroughly in touch with orchestral players, to know the practical difficulties of playing in the orchestra, in short, to have passed through the fire, is one of the chief requisites. What is the recipe for making a Richter? To paraphrase a successor of the late Mrs. Glasse, "First catch your man. The only drawback is that he is apt to be dry. Cut some thin slices (not of fat bacon in this case, but) of emotion, and cover the inside of the man nearest the heart. Fill him with theoretical-stuffing, and sew him up. Roast and baste constantly. Time to roast, ten to twenty years, according to the capacity of the man." And why is a Richter so idolized by his orchestra? First, because he knows exactly what he wants, and, by being so thoroughly in touch with his men, from having had practical experience in the orchestra himself, knows just what to do to obtain the wished-for result. He understands when a player needs encouragement by a look or a sign, and, still better, knows when to leave him alone. He knows the exact spot where a wind instrumentalist requires an instant's pause to recover breath, and when the strings require an imperceptible *accellerando* to get a whole line of notes in one bow. And he humours them in such an artistic manner that the music never suffers in the slightest degree. Added to this, everyone feels him to be a profound musician, yet he makes no ostentatious display, but, on the contrary, modesty is so conspicuous that should he by chance make a slip, he will instantly apologise and own himself wrong. And what is the result? Surely it is unnecessary to ask even the "babes and sucklings."

Let us hope that before the next "Messiah" season comes round, conductors will see their way clear to do their part towards establishing some satisfactory solution of the problem how to avoid bad and unsatisfactory performances of the work, by clearing away some of the difficulties to which attention has been drawn in this article. They may rely on orchestral players of every degree to second them heartily in their endeavour to obtain better performances. It would surely be a pity if things are allowed to rest where they are. Conductors would then lay themselves open to the charge of having made "Much ado about nothing."

LADIES AS ORCHESTRAL PLAYERS.

By One of Them.

I READ with much interest the article on "Ladies as Orchestral Players," which appeared in the last issue of this journal.

As the leader of the two most recent of the Ladies' Orchestras mentioned therein, namely, that at Covent Garden Theatre, and that at the Princess's, and having, indeed, played in most of the Ladies' Orchestras which have been before the public of late years, perhaps I may be permitted to offer a few remarks on the subject.

The article is, on the whole, tolerably impartial, and would probably have been more so had the writer been possessed of a little more information as to the extent of the invasion of the ladies into the men's territory. For instance, he is apparently not aware that at the present time lady harpists are permanently engaged in one or two of the London Theatre Orchestras. It is, too, probably not known to him that for some little time I was engaged and acted as leader of the men's orchestra of one of our largest touring Grand Opera Companies. Nor is that by any means the only occasion on which I have played in such orchestras. And I can assure my readers that I have ever been treated with unfailing courtesy, and that the gentlemen with whom I have thus been associated have invariably worked with me as agreeably and as well as I could wish.

Let me hasten to say that, so far as I am aware, my moral nature has not deteriorated from contact with the rank and file of the theatrical profession behind the scenes. This objection, it seems to me, is a singularly feeble one, unless those who urge it intend to condemn on moral grounds the whole of the members of the theatrical profession, who must in that case be divided into two classes, namely, those who use bad language, and those who, being compelled to hear it, are thereby morally degraded. If not, will it then be seriously argued that the devotees of music are weaker, morally, than the followers of the drama? Indeed, from my very limited experience of the world, I am quite sure that if ladies are not to be allowed to enter a theatre orchestra because they *may* hear bad language, they should certainly not be allowed to walk through any public street while society is in its present state.

As regards the journey home after the performance, I may say that I have rarely found any difficulty or trouble in this respect, though living in the suburbs. Assuredly not sufficient to deter me from fulfilling engagements of the nature indicated. Moreover, it should not be forgotten that in the theatre, the actresses, having to change their dresses after the performance, in many cases go home unattended at a later hour than the members of the orchestra. Yet I venture to affirm that an attempt to close the dramatic profession to ladies would not meet with overwhelming success.

I would here beg to draw attention to the fact that an immense majority of the orchestral students at the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music, are ladies. Is it to be supposed that all these ladies are paying their fees for nothing but the gratification of being able to play instruments which are of little use except for orchestral purposes? Is it not more than probable that a certain proportion of them hope to become, later on, professional orchestral players? It may also be asked whether, on that account, the Professors at these Institutions decline to accept fees from such students. And, finally, the question may be raised whether male orchestral players generally object—for a remuneration, of course—to teach ladies their several instruments.

Again, it should not be lost sight of that most of the members of ladies' orchestras are related to male orchestral players, whose opinions on the subject might be worth hearing.

With reference to the quality or power of our playing, I am, in the circumstances, scarcely at liberty to say very much. I fear, however, that prejudice is sometimes allowed to colour the criticisms passed on us by male orchestral players, for I have found that the poorer the player, the more

severe has been his criticism. It may interest your readers to learn that since the termination of the Covent Garden Ladies' Orchestra engagement, I have heard some of the pieces which we played rendered by a men's orchestra in one of the principal London Theatres. It would, of course, be great presumption on the part of a lady to criticise the performance of a men's orchestra, and therefore I will say no more than that I should gladly have welcomed a fair comparison of the methods and execution of the two orchestras.

The fact is—and it is a fact which is, I would emphatically say, invariably overlooked by our hostile critics—that ladies as orchestral players have as yet always appeared under great disadvantages as compared with men. Without taking up space by enumerating them in detail, I would mention briefly that orchestral playing by ladies is an innovation so very recent that it is extremely unfair to judge them by the highest standard of men, who have probably spent as many years in that branch of the profession in the most favourable circumstances, as the ladies have spent months in decidedly unfavourable circumstances. To that cause, and not so much I think by reason of our lack of physical strength, is due the comparative small number of wind instrumentalists among us. Four or five years ago, there were but a few ladies who played the flute, and fewer still who cared to take up clarinet, oboe, or brass instuments, for the very good reason that there were no openings for them as orchestral musicians. Now that the prospect is somewhat brighter the number is rapidly increasing, while their effectiveness is improving in a corresponding degree.

The want of opportunity for collective practice is, perhaps, the greatest disadvantage under which we have suffered, for though we play together only when before the public, which in London has been but seldom, our performance, after but a few days' rehearsals, is taken by our critics as the true measure of our skill. That it is not must be admitted by any impartial musician who happened to be present at the commencement of our engagement at Covent Garden Theatre, and again after we had been playing together for a short time.

As to the employment of the three or four men, was it not, perhaps, just a little ungenerous, considering all the circumstances, to lay such great stress upon it?

By the way, I should be deeply interested to learn the names of the physiologists who, as was stated in last month's article, assert that "there is one muscle entirely absent from the female arm," and also the name of the missing muscle, with a description of its function. Unquestionably, this "missing muscle" argument is distinctly humorous, as no doubt it was intended to be.

But the crux of the whole matter, after all, seems to be the increase in the competition for engagements, which, it is apprehended, would ensue if ladies were generally admitted into the charmed circle of orchestral players in theatres and similar places of public amusement.

A note of alarm on this score accordingly runs more or less prominently through the whole of the article referred to, and is especially accented where it is plainly implied on the one hand that ladies, because of their inferiority as players, can never take the place of men in orchestras, and on the other that ladies, by accepting lower salaries, will deprive men of engagements!

The matter, however, is only one phase of the larger question of the employment of women generally, and I cannot discuss it within the limits of the present paper. I would merely ask whether it is just or desirable that a woman who has devoted a great part of her life to her art, should, simply because she is a woman, be denied the privilege of exercising it for the benefit of the public, and her own pleasure and profit.

Much more might be said bearing directly on the subject, but I fear I have alreadyexceeded the amount of space which may be generously allowed me.

In closing, I would submit that the problem of the fitness of women to share with men the duties and pleasures of orchestral playing, as professionals, has been, in effect, solved by the successful issue of the experiments already ventured upon. Indeed, I look forward to the time when most orchestras will have their complement of ladies, hoping that our presence might eventually be considered, by even our most determined opponents, to have its compensations as well as its supposed disadvantages.

ADA MOLTENO.

CONCERTS.

THE performance of Gounod's "Redemption" by the Royal Choral Society, at the Albert Hall, on the 7th, was attended by a fairly large audience, frigid to a degree, notwithstanding a very fine rendering of the work. The magnificent March to Calvary, which is generally the starting point for applause, passed without a hand. We noticed that a cut was made in the last number, "The Word is flesh become"—a short one, but still a cut, and the first time one has been made in this work at these concerts. This may be the thin end of the wedge for further excisions, as to the propriety of which there may be different opinions. Half a loaf is better than no bread, and if cuts are necessary to make the people come—they certainly appear to be useless in the matter of making people stay—there may be some argument in their favour. The small beginning in this direction with the "Redemption" now leaves intact, we believe, but one of the great sacred works performed by the Royal Choral Society—"Elijah."

THE fifth concert of the London Symphony series brought together a very large and enthusiastic audience on the 8th. The programme was a familiar one, serving to recall the death of Wagner (February 13th, 1883), and consisting of excerpts from the Master's works, with Beethoven's "Eroica" symphony thrown in by way of funeral oration. Concerning Mr. Henschel's method of paying homage to Wagner by means of Beethoven, Wagnerians are sometimes heard to say that the Funeral March from "Götterdämmerung" would answer the purpose as well, and leave more time for other samples of Wagner's genius. Wagner himself says of Beethoven: "Assuredly it is an enchanted state we fall into when listening to a genuine work of Beethoven's; in all parts and details of the piece, that to sober senses look like a complex of technical means cunningly contrived to fulfil a form, we now perceive a ghost-like animation, and activity here most delicate, there appalling, a pulsation of undulating joy, longing fear, lamentation and ecstasy, all of which again seem to spring from the profoundest depths of our own nature." This is saying so much that one might consider a Beethoven programme on a Wagner anniversary would be sufficient. As regards the performance of the works selected on the present occasion there is no need to speak. The prelude to "Parsifal," the Good Friday music from the same work, the prelude and closing scene from "Tristan," and the Ride of the Valkyries, are old favourites with Mr. Henschel; the results he obtains with them are well known.

The sixth concert, on the 22nd, was not less well attended than the previous one. Beethoven was again represented by a great and immortal work, his last and greatest pianoforte concerto in E flat. Schumann's D minor symphony was the principal orchestral attraction. Neither work had the benefit of a perfect rendering. Miss Eibenschütz, who played in the first-named, was somewhat uncertain in her time, and her playing made it difficult at times for the orchestra to follow her. The performance of the symphony was, in some respects, commendable, but, on the whole, it was too hurried. The remaining items of this concert were Wagner's prelude to the third act of "The Meistersingers," and "Tannhäuser" overture; and Brahms's rhapsody for contralto, male chorus and orchestra, in which Miss Marie Brema sang.

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THE Crystal Palace Saturday Concerts were resumed on the 17th, when the concert began with Bennett's delightful overture "Paradise and the Peri," and ended with that to "Oberon" by Weber. The novelty of the afternoon was a symphonic fantasy entitled "The Chase after Fortune," by R. Burmeister, an attempt to musically realise a painting by R. Henneberg. There is much that is both clever and charming in the work; but we think the composer, in trying to obtain a sense of unity by using the same subject matter, sometimes slightly altered, for all three movements, comes perilously near being monotonous. In fact, the treatment is altogether too concrete for such an essentially abstract subject. The programmes set forth by composers are seldom convincing, and this one is even less so than usual; for, with the exception of one tremendous "working up," ending with a blow on the bass drum—which usually signifies a "gloomy tomb," or a "yawning abyss," or something of that sort—there was nothing particularly characteristic about the piece. The performance was, for a new work, a very fine one. Lady Hallé played the Beethoven concerto, and a dismal, uninteresting Highland Ballad by Mackenzie. Miss E. Florence sang "The Shepherd on the Heights," by Schubert (with clarinet obligato, exquisitely played by Mr. G. A. Clinton), and the waltz-song from "Mireille."

A NOTABLE concert was given at Cambridge on the 21st, when Mr. Stanford conducted and Dr. Joachim played. The programme began with the "Hebrides" overture, by Mendelssohn, after which came Joachim's concerto for violin and orchestra, No. 3, played by the composer. This work, which was composed before the "Hungarian," was re-written and published a few years ago. It is a very pleasing work, the first movement being especially so. It was played in a perfect manner, as was also the Adagio from Spohr's 7th concerto, which had a place in the second part of the programme. The concert ended with Beethoven's fourth symphony. The orchestra was almost entirely from London, and was led by Mr. A. Burnett.

THE Blackheath Philharmonic Society gave their second concert this season at the Rink Hall, Blackheath, on the 22nd. An interesting miscellaneous programme was given. The orchestra, which was entirely professional, played the "Coriolanus" overture, by Beethoven, two numbers from Grieg's "Peer Gynt" suite, and the variations on "God Preserve the Emperor," by Haydn. Mr. Mackern played Hiller's pianoforte concerto, in F sharp minor, in a careful manner; but was entirely lacking in that "dash" such an impulsive work demands. Mr. P. Burnett played a new "Ballade" of his own for violoncello. It is a melodious trifle, though the solo part is somewhat overweighted by the orchestration. Miss Clara Samuell was the vocalist, and the choir sang two of Mendelssohn's motetts, and "Gallia," by Gounod. Mr. A. Burnett conducted.

SHAKESPEARE'S "Tempest" seems to lend itself naturally to musical treatment, and has perhaps received more attention from composers in one way and another than any of his other plays. The latest addition to the catalogue of "Tempest" music comes from Mr. F. Cunningham Woods's pen, whose overture, entr'actes, dances, and incidental music were specially written for and performed at the O.U.D.S.'s representations of the play at the New Theatre, Oxford, between January 31st and February 5th inclusive. The musical settings of Purcell, Arne, and Linley were, however, used for the songs, Miss Una Bruckshaw, as Ariel, scoring a decided success with her artistic singing. Mr. A. Bonnin, in his interpretation of the difficult part of Caliban, displayed much dramatic skill and ability; and Mr. N. R. Playfair as the drunken Stephano, Mr. A. Ellis as Trinculo, and Mr. C. H. Croker-King as Gonzalo, deserve meritorious mention for their careful play and satisfactory appreciation of their respective parts.

THE Concert given, on the 20th, by the Stock Exchange Orchestral Society, brought forward two novelties—a ballad, "The Song of Harold Harfager," for baritone solo, chorus and orchestra, by John Pointer; and a cradle song for orchestra, by Mr. Santley. With regard to the first, though it lacked clearness in the development, it contained some good ideas; and it might be much improved by careful revision. The second is a simple, melodious piece, characteristic of its title. The orchestral works of the evening were Beethoven's B flat symphony, Weber's "Oberon" overture, the overture to "Raymond," by Ambroise Thomas, and Hamish MacCunn's ballad, "The Ship o' the Fiend." Some good results were obtained with the Symphony after the first movement was past. That portion of the work was more or less what professionals would term "shaky"; for the rest, apart from an absence of marked light and shade, there was plenty of spirit in the performance. In the part-songs rendered by the male-voice choir, excellent work was done, particularly in the case of "When evening casts her shadows around," by Clowes Bayley. Mr. George Hitchen conducted.

AN excellent example of what can be done when orchestral players band themselves together in common interests, is shown by the success which has attended the second series of four concerts concluded last month at the Manchester Free Trade Hall, by the Manchester Orchestra Association. In the list of fifty-two performers may be found the names of the best-known members of Sir Charles Halle's orchestra. The programmes of the concerts are drawn up with a view to meet popular taste, that of the 17th ult. including Grieg's "Peer Gynt" music, a selection from Verdi's "Aida," Sullivan's "Di Ballo" overture, Handel's "Largo," and solos by some of the "principals." It is intended to resume the concerts next autumn. Mr G. Jaegar is the conductor.

THE second concert recital of "Cavalleria" and "Pagliacci," given on the afternoon of the 17th at the Queen's Hall, was as largely attended as the first, notwithstanding the bad weather. Although the performance was somewhat smoother on this than on the former occasion, it was far from a good one. However, it seemed to satisfy the public, for applause was hearty throughout.

THE SCOTTISH CONCERTS.

Glasgow, Feb. 23.

WAGNER Commemoration Concerts were given on the 12th, 13th, and 14th, in Glasgow, Edinburgh, and Dundee, the programme in each case including Beethoven's "Eroica" Symphony. Miss Marie Fillunger was the vocalist, instead of Miss Palliser, who has been ordered to give up all her engagements and take a complete rest. The Wagner Concerts were, on each occasion, a great success.

At the popular concert in St. Andrew's Hall, Glasgow, on the 17th, Miss Fillunger again appeared, and astonished everyone, orchestra and audience, by her wonderfully artistic rendering of songs by Schubert, Schumann, and Brahms. At this concert the funeral march from the "Eroica" Symphony was played as a tribute to the memory of Hans von Bülow, and "to the work which he did for music in Glasgow."

On Thursday evening, the 15th, Mr. Henschel dined at St. Enoch's Hotel with the Glasgow Society of Musicians. Mr. Julius Seligman, chairman of the Society, occupied the chair. Mr. Henschel expressed his warmest thanks for the honour that had been done him. There was an old German saying, "Tell me your friends, and I will tell you what kind of fellow you are yourself." If, therefore, he called the members of the Scottish Orchestra his friends, it clearly followed that he could not possibly praise the Scottish Orchestra without praising himself. But he *would* praise himself for being at the head of so excellent a body of musicians, and for the privilege of serving their beloved mistress, Music, in the midst of a nation so kind and open-hearted and appreciative as Scotland. He concluded by asking them to drink long life and prosperity to the Glasgow Society of Musicians. An interesting programme was then gone through, Mr. Henschel contributing several songs in his best style, while solos were given by Messrs. Mills and Lalande, and a song by Mr. Vandermeerschen.